

How Many Elephants Can You Fit in an LF Theater?

If the large screen demands large subjects, it's a wonder that in more than 25 years of LF filmmaking no one has made a film devoted to the world's largest land animal. Elephants have made guest appearances in *Blue Planet*, *Africa: The Serengeti*, and other films, but until now they have not had the starring roles.

That changes next spring. *Africa's Elephant Kingdom* wrapped principal photography last summer and rough cuts are being tested with focus groups in Denver this month. The film opens in May, with date and premiere locations still to be determined.

AEK will follow a clan of elephants over the course of a year in Kenya's Amboseli National Park. Led by its matriarch, the family must trek across the desert in search of nourishment while waiting for the life-giving rains to arrive. The film depicts the strength and tenderness of the giant animals, with violent battles between the males as well as mothers' tender caresses of their young.

Humans play a relatively small role in

the film, its main thrust being the relationships among the four-legged characters. Standard documentary style is downplayed in favor of a more dramatically structured story line about these nearly human creatures and their travails.

AEK is the first LF production of **Discovery Channel Pictures**, Executive Producer **Tim Cowling**, and Producer/Director **Michael Caulfield**. Both men have worked extensively in documentary television for the Discovery Channel, Cowling's credits including 1995's *Carrier: Fortress at Sea* and *The Space Shuttle* in 1994, the latter produced by Caulfield. Caulfield won an Emmy for *Submarines: Sharks of Steel* on the cable channel.

The film will be distributed by **Imax Corporation**.

Science advisor for AEK is **Dr. Iain Douglas-Hamilton**, an international expert on the African elephant who has studied the animals for more than 30 years. Douglas-Hamilton was responsible for alerting the world to the dire condition of elephants in the 1980s, when their numbers were cut in half, and led the move to ban international ivory trading.

Shooting Elephants

Caulfield and crew equipped themselves with a specially fitted fleet of all-terrain vehicles that enabled them to film in the rough conditions of Amboseli. The primary camera car was a heavily modified Toyota Land Cruiser with front and rear platforms capable of holding

(See **ELEPHANTS** on page 5)

Sunken Japanese Sub

LF Film Will Document Salvage of \$20M in Lost Gold on Ocean Floor

A historic shipwreck, lost for decades under thousands of feet of sea water. A tense high-tech search across hundreds of square miles of ocean. The dramatic discovery, first in blurred sonar images, then murky video, of the submerged vessel on the sea floor. Tremendous international media attention. And finally an LF film that tells the story of the ship and how the people aboard her met their fate.

No, not the *Titanic*, but a World War II Japanese submarine, the *I-52*, sunk by an American plane in the Atlantic Ocean (yes, the *Atlantic*) in June of 1944. Carrying a cargo of two metric tons (4,400 lbs.) of gold, it was heading for occupied France when the carrier-launched bomber dropped its torpedo. All 115 men on board perished as the boat dropped more than 17,000 feet (5,200 m) to the bottom.

Fifty years later, researcher and recovery specialist **Paul Tidwell** found data in the National Archives in Washington, D.C., that inspired him to attempt to locate and salvage the sub. It took a Russian oceanographic research vessel, tons of sophisticated electronics, and three weeks of trolling, but Tidwell and his crew found it, sitting upright and intact more than three miles (5 km) beneath the surface, 1,100 miles (1,760 km) off the northwest coast of Africa. It is the deepest shipwreck site ever discovered.

(See **SUB** on page 6)

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<http://www.cinergetics.com>**Continuing Coverage**

Unable to fit all the news from September's **International Space Theater Consortium Conference** in last month's issue of *MaxImage!*, we follow up this month with a report on the Technical Session, and a review, on page 8, of a sleeper presented at Vancouver in the New Films category.

Technical Session

A highlight of any ISTC conference is the technical session. This year's session included presentations describing advances in LF projector, camera, film and other technologies.

The session was hosted by **Ken Quimby (Aerospace Education Center)**, ISTC Technical Committee Chair, who introduced **Michael Gibbon of Imax Corporation**.

Gibbon described the new IMAX 3D SR (and corresponding 2D SI)

system which features a smaller rotor and an air-cooled lamphouse beneath the rotor, rather than over it as in the "classic" design. The Imax engineering staff came up with this new design, Gibbon assured the audience, "not because we were bored" but to meet the needs of smaller markets and theaters, especially the growing number of theaters in commercial multiplexes. (The majority of the systems in the multi-theater deals Imax has made in recent months will be SR systems.)

The smaller projector offers improved accessibility for film loading and service, its four-gap rotor spinning twice as fast as the standard eight-gap machines, according to Gibbon.

Complementing the SR/SI systems is the new Quick Turn Reel Unit (QTRU) which eliminates rewinding by feeding film out of the center of the reel and simultaneously taking up on the outside of the same platter. (Conventional 35mm projectors have had similar systems for years.) This not only reduces turnaround time, so that a 50-minute film can be shown every hour, it extends print life by reducing or eliminating cinching that can occur in rewinding.

The QTRU can be retrofitted to existing theaters and will become the standard film transport system for all future IMAX installations.

Gibbon also briefly mentioned **Sonics Associates'** new sound system, the DDP II, a non-compressed, fully digital Digital Versatile Disc-based system with a user-friendly interface. According to **Lynn McCroskey**, president of Sonics, a single DVD will hold all six standard theater channels, sub-bass, PSE®, and language tracks.

David Keighley of David Keighley Productions/70mm Inc. (a subsidiary of Imax Corp.), was up next, pointing out that IMAX theaters worldwide presented some 420,000 shows last year with a reliability rate of 99.8%. DKP has shipped 500 new and 250 used prints this year.

Keighley showed footage to demonstrate advances in production, emulsion, and processing technology. First was a short 3D clip of animation created with **Roman Kroitor's STereo ANimation Drawing Device**, or STAND-D, which permits artists to actually create 3D drawings in space. Keighley also presented a number of CGI theater logo clips and new gray

The Mailbox

It is true, large-format film differs drastically from conventional presentations, but the remarks of Mr. daSilva [Mailbox, October] and others who believe in dismissing large format from story-driven films just do not go over very well with me. People have become accustomed to watching films through a window. LF opens the door and yet there are those who stand at the threshold anxious about all that wide open space. They hold on to observations of filmmaking based on years of utilizing a diminutive workspace.

The ECU, MCU, and CU may not work the same as they would on a screen less than one-third in size.

So what? Experiment, then change the rules. The objectives of these shots (to register expression, and to reveal a very specific element) can be accomplished, and have been done well, on the giant screen.

LF is not just a bigger picture. It's a new way for filmmakers to tell a story, using their own boundaries on an expanded canvas, not the ones that happen to be where the screen meets the walls. LF has proven its critics wrong over and over again, and will continue to foil theory after film-school theory.

Erik Winkelman
Arizona Science Center

**RE
CORRECTIONS**

"*Everest Tops ISTC 'Race'*" [*MaxImage!*, October] stated that MacGillivray Freeman Films would market the film with advertising and "media exposures through the Discovery Channel and other outlets." Although earlier this year MFF staff did mention the possibility of buying spots on Discovery, no connection exists between the two organizations to promote *Everest*.

In "*Everest: The Rough Cut*" the name of cinematographer David Breashears was misspelled.

field tests indicating further improvements in processing to eliminate streaking in bright sky scenes.

Keighley introduced **Marty and Barbara Mueller** of **MSM Design** who spoke of the new 15/70 cameras they are creating. They have modified two of Imax's Mark II cameras for use on the Steadicam mount, and have adapted several of their own 9801 cameras for the SpaceCam gyro mount (about which more below).

The Muellers proudly noted that next year the Space Shuttle will carry the first 3D cameras into space: their new 30-perf systems, which capture two stereo images side by side on the same strip of film, rather than using two strips as all other 3D cameras do. A single-strip camera permits faster magazine changes — less than a minute, according to Barb. Two versions are being built, one for the cargo bay, which will hold 5,400 feet (1,650 m) of film (about eight minutes of 3D), and a cabin camera with a two-minute capacity.

The Muellers predicted that ultimately these advanced cameras will be available to Earth-bound filmmakers, noting that their relatively low weight (75 lb/34 kg) will permit conventional support equipment to be used and will speed setups.

Greg MacGillivray (MacGillivray Freeman Films) spoke about the advances that made it possible to carry an LF camera to the top of Mount Everest and operate it in temperatures as low as -30 F (-34 C). Imax's **Gord Harris** and **Kevin Kowalchuk** lightened the Mark II to 32 lbs. (14.5 kg) and gave it oversized knobs so that it could be operated easily with gloved hands. According to MacGillivray, the camera operated flawlessly as cinematographer **David Breashears** shot 13,000 feet (4,000 m) of film at the summit.

Cinematographer **Bob Mehnert** discussed **SpaceCam Systems'** gyro-stabilized helicopter mount,

which can hold an MSM 9801 camera and a 1,000-foot (300-m) mag. The mount fits on the nose of Aerospatiale AStar, TwinStar, or McDonnell Douglas MD 500 choppers, and can compensate not only for ordinary vibration, but also for other motions of the aircraft: up to 100 degrees of roll and 15 degrees of pitch. Mehnert demonstrated the capabilities of the system with 15/70 footage shot for *Everest* of climber Ed Viesturs and his wife training on their mountain bikes over rocky terrain while being closely followed by the camera copter.

Chris Reyna (Imagica USA) showed the first systematic LF film stock tests ever conducted. Part 1 of this test showed a daylight scene, the Point Fermin lighthouse. Subsequent tests, to be shot by the end of the year, will use mixed light and interiors.

Reyna ran samples of eight Kodak 65mm stocks shot at normal exposure, one stop overexposed, and one stop underexposed. The stocks tested were:

Emulsion	EI	Temp
5245 EXR	50	daylight
5248 EXR	100	tungsten
5246 Vision	250	daylight
5293 EXR	200	tungsten
5274 Vision	200	tungsten
5277 Vision	320	tungsten
5298 EXR	500	tungsten
5279 Vision	500	tungsten

The reproduction quality of *MaxImage!* is not quite high enough to reprint samples from the test here; however, Reyna told the audience that the test footage will be made available to anyone in the industry who wishes to use it. There will be no charge to see the footage, except for screening room costs.

Reyna acknowledged **DP Reed Smoot** and camera assistant **Robin Tams** for shooting the footage, **Kodak** for donating the stock, **CFI** for timing, processing, and printing, **Nova Large Format** for lending the

camera, and **RPG** for post-production supervision. **Imagica USA** provided production supervision and titles.

An extended presentation from **Iwerks Entertainment**, introduced by **Don Iwerks**, closed out the session. To emphasize Iwerks' new tag line "There is a choice," **Therese Andrade** pointed out that in its twelve years in business the company has equipped 270 theaters, including 46 8/70 and 4 15/70 houses. 3D is available in both formats. She mentioned a "Southern California entertainment giant" that is expressing interest in purchasing two 15/70 48-fps systems. (*MaxImage!* has learned that the client is **Disney**, and the systems in question are to be used in a dual-dome simulator theater opening in California in about three years.)

According to Andrade, Iwerks systems have been independently tested for light output, stability, resolution, and sound isolation, and have met or exceeded industry standards.

Don Stults discussed the Linear Loop projector he and **Ron Schmidt** developed (under the Pioneer marque) which is now marketed exclusively by Iwerks. The system has very high light efficiency thanks to a quick (6 ms) pull-down time and no field flattener to cut output. The projector is available in 5-, 8-, and 10-perf models for 70mm and 4- and 8-perf 35mm models. 8/70 units are now in operation in Katoomba, Futuroscope, Calgary, and the Hearst Castle, with screens up to 60 x 80 feet (18 x 24 m).

The new Iwerks digital sound system was described by **Phil Hill**. It features seven discrete channels on CD, triamped, with 33,000 watts of power, and capable of producing peak sound pressure levels up to 120 dB. Hill also spoke of the new show automation controller, which uses a simple touch-screen interface to operate single- or multiple-show (See **TECHNICAL** on page 8)

HIGHLIGHTS

IMAX 3D SR projector

Smaller, air-cooled, less expensive, for smaller theaters.

IMAX Quick Turn Reel Unit

No-rewind platter system. Speeds turn-around, reduces film wear.

Sonics DDP II

Fully digital playback system, all tracks on single DVD.

DKP/70mm Inc.

Advances in CGI, emulsions, processing.

MSM 30-perf camera

Single-strip 3D camera for Space Shuttle, coming to earth soon.

MacGillivray Freeman

Ultra-light IMAX camera taken to top of Everest.

Spacecam Systems

Gyro-stabilized helicopter mount now available for LF.

Film stock test

8 Kodak 65mm stocks tested in daylight.

Iwerks' new theaters

8/70 and 15/70 in 2D and 3D, and soon a 15/70 48 fps system (for the Mouse!).

Iwerks Linear Loop

8/70 projector by former Pioneer engineers Stults and Schmidt.

Iwerks sound, show systems

7 discrete digital channels. Touch-screen show automation system

Iwerks cameras

3 new 15/70 cameras being built, 2 3D rigs for 8/70 or 15/70

8/70 to 15/70 tests

Cross-printing from 8/70 to 15/70, using several stocks.

THE BIZ

THEATER DEALS

Imax Signs Record Systems Deal

In the largest theater contract **Imax Corporation** has ever signed, **Cinemark USA**, of Dallas, TX, has agreed to build twelve IMAX 3D theaters in its multiplexes in the USA, Mexico and South America in the next three years. Three theaters will be built in 1998, three in 1999, and six in 2000, with the first few expected in Dallas, Tulsa, OK, and Rochester, NY.

The South American theaters, Imax's first on that continent, will probably be located in Buenos Aires, Argentina; Sao Paulo, Brazil; and Mexico City, Mexico. Subject to finalization of the details, four of the North American theaters will be joint ventures between Cinemark and Imax, and the remainder of the systems will be leased. Most of the systems provided under this contract are expected to use the new IMAX 3D SR projector.

Estes Park, CO

Destination Cinema, Inc., has announced plans to open a large-format **National Geographic** theater in Estes Park, Colorado, about 50 miles northwest of Denver, near the entrance to Rocky Mountain National Park. The theater would be built on the site of the town's municipal building. This would be razed to make room for the new structure, which would reportedly include office space for the town government. A referendum will be held in April to decide the whether to sell the existing building to DCI for the project.

Nashville, TN

Opryland USA, the Nashville, Tennessee, theme park inspired by the Grand Old Opry radio show, will be torn down and replaced by Opry Mills, a shopping and entertainment complex that will include an IMAX theater. **Gaylord Entertainment Co.**, owner of the complex, will enter into a partnership with the **Mills Corp.** of Arlington, Virginia, to create the new center, which will house

more than 200 stores, AMC Cinemas, a bowling alley, and an in-line skating rink.

Declining attendance at the park—down to 2 million visitors a year in the past few years—was cited as the reason for closing the 26-year-old park, which had a 180-day operating season. The new complex is expected to draw 17 million people a year.

The Grand Old Opry country music show will continue at its location on the site, and the Opryland Hotel will also remain in place, along with a few of Opryland's 22 rides. Opry Mills will cover about 40 acres, compared to Opryland USA's 65.

Toronto, ON

RioCan of Toronto, Ontario, Canada, has entered into an agreement to acquire a 50% interest in Toronto's Festival Hall complex, which will include an IMAX 3D theater as part of a **Famous Players** 14-screen cinema. The theater will be the first LF theater within a conventional multiplex in Canada.

Festival Hall is being developed by **Azure Developments** and will include a Sega/Playdium. The center is slated to open in early 1999.

Fort Lauderdale, FL

Iwerks Entertainment will provide two TurboRide systems to **Regal Cinemas**: one each at the "Funscape" entertainment center at Cypress Creek Station and at "The Escape" Family Entertainment Center at Las Olas Waterfront. Both venues are in Fort Lauderdale. The former will open in December and the latter in the first quarter of 1998. Las Olas will receive an 18-seat theater, using the proprietary Quatro 70mm reversing film system.

The two companies also plan to sign agreements for two more TurboRides to be installed in Nashville and Knoxville entertainment centers in the Spring of '98. This would bring the number of Iwerks systems at Regal venues to six.

FILM STOCK

Imax Q3 Stock Results

Imax Corporation reported record earnings and record IMAX theater system signings for the third quarter of 1997. Earnings in the July - Sept. quarter were \$0.18 per share, up 29% from a split-adjusted \$0.14 in the same period of 1996. In the first nine months of 1997, the company earned \$0.44 per share, 27% over the \$0.34 (split adjusted) earned during the same period in 1996. (All dollar figures are in U.S. currency.)

Imax signed contracts for sixteen IMAX theater systems, valued at \$41.4 million, during the third quarter, exceeding the previous record quarter by 46%. This sets the current backlog at \$172.7 million in value, representing 68 systems. The company has signed agreements for 52 theaters since Jan. 1, 1997, nearly equaling the 53 systems signed for in 1995 and 1996 combined.

Third quarter revenues were \$35.9 million, up 8% from \$33.1 in the previous year period. For the nine months ending Sept. 30, revenues were up 13% to \$103.9 million from \$92.1 in the previous year period.

Imax Chairs Sell Stock

According to the Ontario Securities Commission's insider trading report, as reported in Toronto's *Financial Post*, in the third quarter of 1997 **Imax Corp.** Chairman **Bradley Wechsler** and Vice Chairman **Richard Gelfond** each sold 100,000 shares of Imax stock for CDN\$35 each to hold more than 850,000 shares each.

Regal Reports Q3 Loss

Regal Cinemas, Inc., posted a loss in the third quarter of nearly US\$1.8 million because of its acquisition of Cobb Theatres, the company said on October 28. In the same period last year the Knoxville, Tennessee, company recorded net income of \$10 million.

Without this one-time expense, per-
(See **BIZ** on page 6)

Africa's Elephant Kingdom Charges Ahead

three people and the 100-pound (45-kg) IMAX® camera. Camera mount points were added at several other places around the truck.

The crew also hired a truck-mounted hydraulic camera crane for those dramatic overhead shots that are rarely seen in wildlife documentaries for the simple reason that cranes are devilishly hard to use effectively when your talent won't follow stage directions and could knock the whole rig.

However, in the course of six months of shooting, and with the expert advice of Douglas-Hamilton, Caulfield established a degree of rapport and trust with his six-ton stars, and a knack for anticipating their behavior. This permitted him to grab some good crane shots, and occasionally to get close in among the herd in the camera car.

Not that they were always able to predict what the elephants would do. Douglas-Hamilton relates an incident in which a matriarch, having had enough of the human presence around her children, charged the Land Cruiser:

I have just enough time to wheel the car around and get away as she makes her first furious attempt to impale us on her tusks. I adjust our speed so the cameraman [filming from the back] can get the shot, but am a little too slow. In a spurt of anger she reaches us and sticks her tusks into the tailgate. The crew keeps their heads and the



camera whirs. Feeling that she has slain her enemy, she pulls away and with her head held high, retreats into thick bush.

Selling Elephants

DCP is in as good a position as any LF producer to promote its wares. As part of Discovery Communications, Inc., it has at its disposal three cable channels (Discovery Channel, the Learning Channel, and Animal Planet), more than 135 retail stores (the Nature Company, Discovery Channel Stores, and Scientific Revolution), a burgeoning on-line service (www.discovery.com), and book and video publishing arms.

And it seems that none of these resources will be standing idly by when it comes to promoting AEK.

The LF trailer was premiered at the ISTC conference in Vancouver and is available now. The usual appurtenances of any LF film—

kits, electronic and conventional press kits, educators' packages—will be ready by the beginning of 1998. Add to these some less common items: plush toys, CD-ROMs, the home video, a book. So far, a strong marketing program.

Now toss in the airing, in May, of *The Making of Africa's Elephant Kingdom* on the Discovery Channel and Animal Planet. Spots on all of Discovery's channels. Promos on the in-flight entertainment of three U.S. airlines. The sale of AEK merchandise in 135 stores in malls around the country. A presence on a Web site that receives more than 1.5 million hits a month.

Finally, all of this promotional activity, with an estimated value of US\$2 million, is provided by the media outlet that was ranked first in overall quality among all media brands, number one among television brands, and number three (after Kodak film and Craftsman tools) among all brands, according to a March 1997 EquiTrend survey.

This powerful combination, added to Imax's distribution expertise, makes AEK a behemoth ready to charge into LF theaters next summer.



Advisor Dr. Iain Douglas-Hamilton (l) and director Michael Caulfield.

THE BIZ

(From **BIZ** on page 4)

share earnings would have been 39 cents rather than the 5-cent loss posted. In the third quarter of '96 per share income was 27 cents.

Third quarter revenue was \$128.1 million, an increase of 13%, driven by the "expansion of the company's screens in operation" according to the exhibitor.

Iwerks Founder on NTN Board

Stan Kinsey, founder and former CEO of **Iwerks Entertainment**, was appointed to the board of the NTN Network on November 3. NTN is a Carlsbad, CA, producer of interactive television and on-line entertainment.

Kinsey, now 43, was the youngest VP at the Walt Disney Company in 1983 when he left to co-found Iwerks. He was chairman and CEO from the company's inception until he resigned in 1995 to spend more time with his family.

SPONSORSHIPS

Home Depot Funds Olympic Glory

Home improvement retailer **Home Depot** announced in October that it will sponsor **Olympic Glory**, an LF film on the 1998 Winter Olympics in Nagano, Japan, to be produced by **Educational Marketing Concepts**. OG will be the first LF film licensed by the International Olympic Committee.

Home Depot's support will extend to the production, premiere, and promotion of the film, which is scheduled to open in late 1998. The deal also includes a second film that will cover the Sydney Olympics in 2000.

Marketing assistance to be provided by Home Depot includes in-store promotions at the chain's nearly 600 stores in the U.S. and Canada, and cooperative national and local advertising.

OG will be directed by **Kieth Merrill** (dir. **Amazon**) and produced by **Frank Marshall** and **Kathleen Kennedy**, whose credits include *E.T.* and *Back to the Future*.

I-52: Sunken Japanese Sub

(From **SUB** on page 1)

I-52, The Movie

Based on a suggestion from **Wit Ostrenko**, president of the **Tampa Museum of Science and Industry** (and brother-in-law of Tidwell's partner, **Guy Zajonc**), an LF film is in the works. Letters of intent have been signed with **Kieth Merrill** to direct and **Jeff Simon** to shoot, starting early next year as the salvage operation gets under way. Arrangements are also in place with **National Geographic** for a magazine article and television documentary, both of which are slated for the fall of '98. The LF film (with which Nat Geo is not associated) will open about a year later.

Tidwell's firm, **Cape Verde Explorations**, is still trying to raise the US\$1.5 million they need to conduct the salvage and shoot for the giant screen. (Although the entire film is expected to cost \$5-6 million, only \$750K is needed to capture the recovery process.) Considering that the gold has a bullion value of \$20 million, it is no surprise that at least twelve potential sponsors have lined up to offer funding for the salvage, the film, or both.

LF footage at the sea floor will be shot from the French submersible *Nautilus*, which has been used for deep-water scenes in *The Living Sea* and other LF films. The mini-sub can carry three people and an LF camera. Simon will shoot in 15/70 if an IMAX camera is available when the salvage effort starts, or with his own 8/70 camera if not.

Although they are newcomers to the LF world (Vancouver was their first ISTC conference), Tidwell and Zajonc have sketched out a film with all the hallmarks of a hit, and are planning some extremely attractive extras to accompany the movie.

Asked by Nat Geo to create an exhibition for Explorer's Hall in the Society's D.C. headquarters, Tidwell decided to go one better and create travelling exhibits that will be available to theaters that book the film. The displays will include artifacts from the sub, and possibly some of the bullion.

Not that the film (working title: *Operation Rising Sun*) needs much in the way of added hype to generate interest. Audiences should find the history of the boat and its mission fascinating, and the connections CVE has made in Japan provide a moving human story.

The Mission

The sub was of a class designed to carry large amounts of cargo through the Allied blockades during the war. In addition to its secret cache of gold, *I-52* was transporting hundreds of tons of tin, rubber, medicines, and other material to



Sonar image of I-52 17,300 ft below the surface.

exchange for German technology and instruments. On the way to occupied France, the captain received coded messages from Germany instructing him to rendezvous with a U-boat in mid-ocean for resupply.

By this time, the Allies were routinely breaking the messages of the German "Enigma" encryption machine, and a carrier group, led by USS *Bogue*, steamed to intercept the subs. Near the site, Avenger dive bombers were launched. After hours of night flying in poor weather, Lt. Cdr. Jesse Taylor spotted *I-52* and dropped his torpedo as the Japanese sub was preparing to dive.

Incredibly, the actual sound of the attack has been preserved. The torpedo was a new, top-secret, acoustically guided type, and Taylor's plane was equipped with sonobuoys that picked up the



U.S. Avenger dive bombers of the type that attacked I-52 in June 1944.

underwater sounds of the torpedo's blast and the buckling of the sub's hull, capturing them on a wire recorder. It was the first time such a recording was made in combat.

Discovery

Five decades later, Tidwell engaged the services of Meridian Sciences, a Columbia, Maryland, military contractor that had developed computer software to permit the Navy to track the motions of submarines. Using declassified portions of these programs, they calculated the paths of the carrier group and the subs to pinpoint the most likely resting place of the *I-52*.

Departing Barbados aboard the *RV Yuzhmorgeologiya*, a Russian research ship loaded with special sonar gear, the team methodically surveyed the region that, by their calculations, contained the wreck site. After two weeks of fruitless searching, Tidwell contacted the renavigation team back in Maryland for an update. Using ships' records Tidwell had found just before sailing, the computer programs determined that the positions recorded by the carrier group in 1944 were probably off by about 10 miles.

Hurrying to the new location, *Yuzhmorgeologiya* began a new, but less thorough, survey of the second site, hampered by shrinking supplies of fuel and time. On the next to the last day of their three-week expedition, the sonar picked up first the distinctive signals of a debris field, then the shadow of the sub, sitting upright on the sea floor, almost completely intact. Tidwell's five-year, multimillion-dollar gamble had paid off. The ship's deep-sea camera sled was

quickly dropped three miles to the site, and grainy video pictures confirmed the presence and condition of *I-52*.

Salvage

The salvage operation will start in early 1998 and must be finished by the beginning of June to avoid rough weather, and to meet National Geographic's deadlines. The entire process is expected to take up to three months.

Since no salvage equipment for 17,000-foot operations exists, the team will use equipment developed for deep-sea oil and gas exploration. Raising the whole boat is not feasible, so a remotely operated vehicle about the size of a VW Beetle will cut a window into the sub's hull and remove the gold bars with its manipulator arms. The tethered robotic craft will permit work to proceed around the clock with ship's power, unlike manned vehicles, which must return to the surface to relieve their crews and recharge their batteries.

The initial phase of the recovery will target the gold. The longer second phase will search for equipment, logs, and personal effects of the crew.

If the timing can be worked out, *Nautila* will document the undisturbed site in LF before work begins, and will also be on the

scene to film recovery operations.

The Human Story

Early on, Tidwell decided that any identifiable personal items found would be returned to the families of the crew, where possible. To that end, NHK, the Japanese television network, has located the families of 60% of the men, and a retired Japanese admiral is serving as liaison with them. Mitsubishi, which built the *I-52*, has agreed to mount an exhibit of artifacts recovered from the boat in its new maritime museum in Kure, the city from which *I-52* departed on its fateful maiden voyage.

On the U.S. side, three surviving crew members of the *Bogue* have agreed to participate in a ceremony to return personal effects to the families, as a "hands across the ocean" gesture. (Avenger pilot Taylor died a few months after the discovery of the wreck in 1995.) Tidwell has also pledged a portion of the income from the auction of the gold to a scholarship fund for descendants of the Japanese and U.S. crews.

According to Zajonc, the mission to find *I-52* started off as a search for the gold, but has developed into something much more compelling. Relations with Japanese companies, institutions, and individuals, as well as with crew members of the U.S. ships, have made the expedition a richer and more emotional experience. They hope to capture that feeling in a powerful film for the giant screen.



Captured sub of same type as I-52. Designed to transport hundreds of tons of cargo, it could also carry two airplanes in the tunnel-like structure amidships, launching them from the forward ramp.

Review: *Shinsyu Symphony*

By James Hyder

Let's face it, LF films originating in Japan have been a mixed bag. Some, such as *We are Born of Stars*, the first 3D film in IMAX, have had moderate success in the West. Others have been less successful in appealing to *gaijin* (foreigners). Japanese films screened at ISTC have run the gamut in technical quality and subject matter, but have rarely created a stir among the attendees.

This, and the fact that it was the last

new film screened, on the last night of the ISTC conference, after many people had left, may have accounted for the relatively light attendance at *Shinsyu Symphony*, from Dentsu Tec. Which is a shame, since it was head and shoulders above any other film from Japan in recent memory.

The film depicts the nature and people of the Shinsyu region, in the Nagano prefecture, site of the 1998 Winter Olympics. Although the version screened in Vancouver had no English narration or subtitles, this did not distract from the film's charm or beauty.

SSymph includes the requisite LF travelogue shots—aerials over snow-capped mountains, for instance—but some stunningly beautiful scenes as well: a meadow fringed with flowering trees in burning shades of orange, red and yellow. Throughout, the film lovingly portrays the lush countryside of the region.

Two unusual festivals are captured, one

in which enormous logs are dragged end first to the edge of a steep hill, where dozens of men attempt to ride them as they plunge to the bottom. Another is a fire festival in which contending groups try to torch or protect a huge wooden shrine, which is ultimately engulfed in an inferno. Without an understanding of the narration, the functions of these festivals remain mysterious to a Western viewer, but the sequences are fascinating nonetheless.

Less in need of explanation is the progress, woven through the film, of a young girl learning the violin, from her first strokes of the bow at age 2, to a recital in a giant hall years later.

SSymph is a lovely film, worthy of a look by Western audiences as the world prepares to turn its eyes toward Nagano for February's Olympic Games.

(From **TECHNICAL** on page 3)

schedules, including trailers and pre-shows, with the capability of switching automatically between 2D and 3D presentations.

On the camera front, **Jon Corfino** told of the new underwater housing that has been built for the MSM 8/70 camera and used already by MFF, **New Wave International**, **Destination Cinema**, and **National Geographic**.

Ed DeGiulio of **Cinema Products** mentioned some of the features of the new 15/70 camera the company is developing for Iwerks: reflex TTL viewing; a crystal-controlled motor that runs from single frame to 60 fps; custom lenses; follow focus integral with camera; 360-degree adjustable viewfinder, with an internal heater to eliminate fogging of the eyepiece; CCD video tap; adjustable frameline generator; high and low magnifier for focusing; 1,000-foot and 500-foot (300-m and 150-m) mags; electronic controls; modular electronics for quick change; single frame control for time lapse; sync inputs for 3D or synching to a TV monitor. The camera was designed with input from camera operators to ensure ease of operation, and will fit in the

SpaceCam mount. Three of these cameras will be available from Iwerks in late summer of 1998.

Steve Heinz presented slides of the new 3D rigs Iwerks is building for their 8/70 or 15/70 cameras. These rigs will be able to provide

adjustable inter-ocular spacing and divergence, permitting the operator to determine placement of objects in relation to the plane of the screen, which is not possible with one-piece 3D cameras. The rigs feature a 3D video playback system and will be available next summer.

Wrapping up the session, Iwerks' **Scott Shepley** ran tests comparing footage shot in 8/70 and 15/70 using several different emulsions and lighting situations. IPs were made of both, and an optical dupe neg was made of the 8/70, and a contact dupe neg of the 15/70. From these negs 15/70 prints were struck for the test that Shepley screened.

Intended to show that 8/70 can be a viable and economical origination format, even if blown up to 15/70, the tests did reveal some differences between the two, most notably in low light settings with 5298, where the contrast of the 15/70 was much better, with deeper blacks. However, in the opinion of this reporter, the 8/70 material was remarkably crisp, and although the general superiority of 15/70 was visible in a side-by-side test, in many cases the

(Continued on page 9)



The Iwerks 8/70 Linear Loop projector

Digital Production

By Marty Shindler

“Why can't I do all the things that other filmmakers do?” an LF director asked me a few years ago. As I gave him a tour of Kodak's Cinesite, he bemoaned the dearth, in the LF world, of the digital production tools available to his peers in mainstream filmmaking.

He wanted to go beyond computer generated imagery (CGI), which was occasionally seen in LF films, to sophisticated compositing, scene enhancement, wire removal, and electronic restoration of historic moving and still images. But at that time, few computers were capable of processing the very large files required for LF work, and this drove up the costs of giant-screen digital work.

Today, all of these tools are at the LF filmmaker's fingertips. And, along with everything else in the world of computers, costs continue to drop. *Thrill Ride*, *Cosmic Voyage*, *L5: The First City in Space*, *Alaska* and, of course, *Special Effects* all employed significant amounts of digital processing. Many films now in production—*T.rex* is a prominent example—will incorporate sophisticated computer effects. Yes, the times are changing.

All that stands in the way of increased use of the technology is a little money and education in the tools and techniques that are appropriate for each application. Regarding the former, most industry observers believe that the present growth

spurt, especially in the commercial sector, will increase the demand for films. This expanded slate will target a wider audience, requiring the use of digital effects and more sophisticated production techniques.

Learning more about the tools and techniques is relatively easy. Digital technology is not as forbidding and complicated as it may appear, and educating the customer is a marketing tool that many of the larger effects houses practice to gain new digital business.

A visit to a digital studio will set the stage. Going with story ideas and perhaps even storyboards will make for a more valuable learning experience. Careful planning is key to the best and most effective use of the technology. No experienced filmmaker needs to be warned of the fallacy of trying to “fix it in post.”

There are many other ways to learn about the tools, short of a facility visit. Industry publications such as *American Cinematographer*, *Film and Video*, *Digital Magic*, and *Cinefex* regularly feature stories about digital technology. *Nova's Special Effects* is a mini-education in itself.

Although much LF production and post-production work is centered in Los Angeles, high quality effects houses can be found across the globe. Furthermore, the same computer technology that makes film magic possible helps destroy geographic barriers as well. With the internet, D1 video and other digital imagery can be transmitted across town or across continents. Fiber optics makes this not only possible but economically feasible.

As in any specialized field, digital film

work has its own technical terminology. Here are a few definitions you may find useful as you explore the technology.

Compositing — Combining images from multiple sources—live action, plates, CGI—into a finished sequence of film. Although similar to optical printing used for decades, digital tools provide much cleaner images.

Image processing — Blurring, sharpening, or otherwise touching up the image.

Plate — A background image used within a composite. In conventional film, it is usually a painting on a sheet of glass. In digital work a plate can be created on a computer “paint box.”

Recording — Transferring the processed images from the computer back to film so they can be edited into the rest of the film.

Scanning — Translating the original negative, frame by frame, into digital data before processing by the computer.

Wire removal — Electronically painting out the wires that support “flying” actors or set pieces.

Keep in mind that the key to a successful picture has not changed, even as the tools and technology have evolved: a solid story is still the most important element of all. The right story told with the right tools can bring the director's vision to the big screen.

[Next: a look at several of the effects houses which work in large format.]

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distinction was so subtle as to have been barely noticeable, even to a trained eye, absent an immediate comparison to the larger format.

Although the fact was not announced at the Technical Session, hosting the session was the last official act of Ken Quimby as Technical Committee Chair. The position was phased out in the merging of the Technical and Production Committees. LeRoy London of the National Air and Space Museum, is chair of the combined committee.

(From *SHORTS* on page 16)

Life Imitating Art Imitating Life

Joe Esterhas, writer of *Basic Instinct*, *Sliver*, and *Showgirls*, has written a Hollywood satire called *An Alan Smithee Film*. (Smithee is the credit applied to a film whose director no longer wishes to be associated with it, usually because of changes made without his approval. (The LF world has its own Alan Smithee film: *The Journey Inside*, which was directed by Barnaby Jackson.)

In Esterhas' *Smithee*, ex-Python Eric Idle

plays a director whose name really is Alan Smithee. When the studio screws with his opus, he can't just have his name removed, so he takes drastic action.

In a marvelously ironic twist, the film's real director, Arthur Hiller, unhappy with changes made by Esterhas and Disney, now wants his name pulled off the film. So now *An Alan Smithee Film* is an Alan Smithee film!

Don't look for *An Alan Smithee Film* in theaters. Rumors say that after poor early reviews it may go straight to video.

Bookings: November 1997

Films shown at least once during the month

The data on the following pages are the result of the first professional effort to systematically collect and publish booking information on LF films. It should be noted, however, that these lists are not warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the World Wide Web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was available or, in the case of a closing date, that the run is indefinite.

See page 14 for a key to the film abbreviations.

Key to Status:

A - the most frequent (or only) show on the schedule.

B - any other regularly scheduled film.

E - run only in the evenings or on the weekends.

By Film

Film	Theater	Open	Close	Status
Africa	Aguascalientes	10/1/97	3/98	
	Baltimore			S
	Boston			S
	Cape Town	7/14/95		B
	Cleveland	5/16/97	11/21/97	A
	Cleveland	11/22/97		B
	Hastings	11/24/97	6/8/98	A
	Lucerne	10/15/96	12/97	B
	Madrid	9/14/97	8/31/98	
	Mexico City	10/5/97	5/31/98	
	Milwaukee	10/25/97	6/5/98	
	Orlando OSC	11/1/97	3/13/98	A
	Sydney	3/15/97	11/30/97	A
	Tampa	6/20/97	12/18/97	
Alaska	Cincinnati	5/17/97	11/17/97	A
	Cincinnati	10/18/97	11/14/97	B
	Duluth	10/23/97	11/6/97	
	Houston MNS	4/12/97		A
	Los Angeles	11/1/97	1/31/98	B
	Louisville	9/6/97	1/14/98	A
	Munich	5/22/97		E
	Ontario Mills	10/3/97	2/5/98	
	Paris Def	10/15/97	12/31/97	B
	Philadelphia	6/13/97	1/29/98	A
Amazon	San Diego	10/17/97	6/98	
	Toronto OSC	5/31/97	11/30/97	A
	Vienna	9/26/97	1/7/98	A
	Winnipeg	7/97	11/97	
	Zion	11/10/97	3/31/98	B
	Los Angeles	12/97	1/31/98	A
	Speyer Imax	11/14/97		
	Stockholm	11/21/97	3/5/98	B
	Antarc	6/13/97	3/12/98	E
	Sydney	9/26/96		B
ATSOT	Barcelona	5/97	4/98	A
	Minnesota Zoo	7/26/97	2/28/98	B
	Ontario Edw	3/97	3/98	A

Film	Theater	Open	Close	Status
Beavers	Paris Def	6/24/97	12/31/97	B
	Quebec	10/97		
	Sinsheim	9/12/97	8/31/98	A
	Sydney	10/97		
	Baltimore			S
	Branson	3/14/97	3/14/98	
	Edmonton	10/97		
	Hampton	2/21/97	12/31/97	A
	Syracuse	9/6/97	1/6/98	
	Baltimore	11/7/97	12/4/97	A
BP	Speyer Imax	5/19/95		B
	Bradford	10/97	12/98	
	Gurnee	10/97	3/98	
	Shakopee	10/97	3/98	
CV	Atlanta FMNH	10/97	3/98	
	Calgary EC	11/97	3/98	
	Copenhagen	1/28/97	2/98	A
	Edmonton	10/97		
	Hampton	10/1/96	1/98	A
	Hong Kong	9/16/97	2/8/98	A
	New York NH	6/1/97		B
	Phoenix	4/5/97	11/14/97	A
	Poitiers Omni	2/7/97	2/98	
	Stockholm	11/16/96		B
DIA	Taipei Obs	3/97	12/97	
	Vancouver SW	9/15/97	11/6/97	B
	Vila Franca	3/1/97	3/1/98	A
	Wash NASM	8/8/96		A
	Hutchinson			S
	KSC 1	7/21/95	12/31/99	A
	Lucerne	7/97	6/98	
DIS	Hutchinson			S
	Kitakyushu	4/97	3/98	
	Richmond	9/1/97	12/5/97	B
	San Simeon			A
	Seattle Omni			A
EC	Poitiers Solido	6/97	11/97	
	Poitiers MC	2/1/97	2/98	A
EMSH	Warner Robins	7/92		A
	Chattanooga	4/97	12/97	A
	Galveston	5/97	11/97	B
	Montreal	9/12/97	4/8/98	B
	New Orleans	7/97	11/97	
	Virginia Beach	6/97	12/97	
FP	Monterrey	8/1/97	1/98	B
	Vila Franca	5/10/97	5/10/98	A
GAW	Baltimore	8/1/97	6/30/98	
	Branson	4/30/97	1/3/98	A
	Phoenix	11/15/97	5/15/98	A
	Saint Louis Arch	3/3/97	3/2/98	A
GC	Zion	11/1/97	11/20/97	B
	Cape Town	4/14/97		B
	Grand Canyon	1/1/84		A
	Norwalk	6/16/97	11/22/97	A
	Speyer Imax	5/19/95		B
	Stockholm	3/29/96		B
Heart	Dollywood	4/10/94		A
	Honolulu DCI	12/2/91		A
	Monterrey	8/6/97	2/5/98	A
HH	Paris Geo	11/5/96		
	Brossard	11/97		A
IA	Las Vegas Lux	11/26/97	1/2/98	A
	Minnesota Zoo	11/26/97	1/11/98	A
IN	Chattanooga	4/97	12/97	B
	Las Vegas Lux	6/27/97	3/14/98	A
ITD	Madrid	7/97	6/98	A
	Minnesota Zoo	4/5/97	5/31/98	A
	Ontario Edw	2/97	1/98	
	Poitiers Solido	2/7/97	2/98	A
	Sinsheim	4/28/96		B
	Taipei MCRC	1/97	12/97	
L5	KSC 2	10/12/96		A
	Las Vegas Lux	12/20/96	11/25/97	E

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
LB LS	Regina	4/12/97		B	Seasons SFTGS	Toronto OSC	5/31/97		B
	Singapore SC	10/1/97	3/31/98	A		Vila Franca	2/1/97	2/1/98	A
	Sinsheim	10/20/96		B		Wash NASM	10/31/97	4/30/98	E
	Tokyo ACM	10/1/97	3/31/98	B		Yokohama	4/1/97	3/31/98	A
	Sinsheim	11/3/97		B		Hastings	9/30/97	12/8/97	B
	Boston	9/12/97	3/5/98	A		Madrid	7/97	6/98	C
	Cleveland	11/21/97		A		Memphis	10/18/97	2/6/98	A
	Galveston	5/97				London ON	9/97	12/97	A
	Hull	10/4/97	1/4/98	B		Munich	6/20/96		B
	Hutchinson			S		New York NH	7/1/97	12/31/97	A
Mexico MG MOF	Laie	5/95	5/98	B	Speed SSpdwy	Coomera	12/96	2/98	B
	Leon	1/14/97	1/14/98	A		Calgary EC	7/1/97	11/4/97	
	Norfolk	6/1/94		A		Cape Town	11/97	2/98	A
	Speyer Imax	1/17/96	11/14/97	A		Corsicana	9/1/97	2/1/98	
	Stockholm	9/8/95		B		Edmonton	6/23/97	8/31/98	
	Sydney	9/26/96		A		Fort Worth	5/16/97	11/6/97	A
	Scottsdale	10/2/97	3/98	B		Houston MNS	8/8/97	1/2/98	B
	Vienna	6/24/97	1/8/98	B		Irvine	9/24/97	12/31/97	
	Branson		5/98	B		Katoomba	7/1/97	7/1/98	B
	Dayton	5/17/97	11/1/97	A		Las Vegas Lux	6/27/97	11/25/97	B
MOTM	Denver	10/3/97	3/12/98	A	Louisville	9/6/97	1/14/98	B	
	Duluth	11/7/97		A	Mexico City	9/1/97	4/30/98		
	Hampton	10/97		A	Myrtle Beach	5/24/97	11/30/97		
	Houston MNS	9/26/97	3/20/98	A	Paris Geo	11/97	4/30/98		
	Pensacola	11/8/96		A	Regina	6/15/97	6/15/98	A	
	Portland	5/30/97		E	Rotterdam	6/23/97	12/22/97		
	Richmond	7/25/97	12/5/97	A	Seattle PSC	5/6/97	12/1/97		
	Spokane	3/97	12/97	A	Speyer Imax	11/14/97		A	
	Stockholm	4/11/97		B	Tamarokuto	9/6/97			
	MTM	Cocoa	2/97	1/98		Townsville	10/1/97	9/30/98	
Tianjin		5/97	4/98		Vancouver SW	4/18/97	11/6/97	A	
Alamogordo		7/1/97	6/30/98	A	West Perth	9/1/97	11/30/97		
Brossard		9/97		B	Winnipeg	7/1/97	11/1/97		
Copenhagen		6/97	12/97		Nagano	10/96	12/97		
Dallas SP		9/25/97	9/98	A	London ON	9/97	12/97	B	
Dayton		11/1/97		A	Memphis	10/18/97	2/6/98	B	
Houston SCH		7/4/97	12/97	A	Phoenix	10/4/97		B	
Hull			1/4/98	A	Hastings	10/7/97			
Hutchinson		5/23/97	11/13/97	A	Hutchinson	3/15/97	11/13/97	B	
Niagara	Hutchinson	11/14/97	3/11/98	A	Leon	8/29/97	8/29/98	A	
	KSC 1	5/21/97		A	Madrid	7/97	6/98	C	
	Paris Def	10/15/97	3/31/98	A	Pensacola	11/6/97	3/22/98	B	
	Regina	5/23/97	4/98	A	Warner Robins	7/92		A	
	Scottsdale	10/2/97	3/98	A	Wash NASM	7/1/76		A	
	Wash NASM	5/21/97		B	Brussels	10/8/97	2/98	A	
	Baltimore	10/17/97	1/17/98	E	Chicago MSI	10/97	3/98	A	
	Niagara	1/96	12/98	A	Las Vegas CP	7/97	12/97	A	
	Branson	1/1/93	12/31/98	A	Montreal	9/12/97	4/8/98	A	
	OLL PO ROF	Laie	1/96		B	Philadelphia	10/97		B
Baltimore				S	Portland	10/97	4/98	A	
Cape Town		11/7/96		B	Singapore SC	11/97	5/98	A	
Honolulu DCI		1/18/94		B	Stockholm	10/10/97	11/20/97	E	
Rotterdam		2/97	12/97		Sydney	7/97	7/98	A	
Vienna		4/4/97	1/8/98	B	Tokyo Sony	11/97			
Hutchinson		11/14/96	1/3/98	E	Winnipeg	11/97	3/98		
Little Rock		12/96		E	Albuquerque	9/97	3/98	A	
Baltimore				S	Baltimore	10/17/97	1/17/98	E	
Boston				S	Boston			S	
RSATM	Hampton	7/97	1/98	B	TRF	Edmonton	10/6/97		
	Boston	10/1/97	1/4/98	B		Edmonton	10/6/97		
	Brussels	3/13/97		A		Hastings	10/14/97		
	Dallas SP	3/7/97	11/97	B		Hastings	9/30/97	12/8/97	A
	Las Vegas Lux	12/20/96		B		Vantaa	1/9/97	8/30/98	A
	Los Angeles	10/18/96	1/31/98	B		Baltimore			S
	Munich	8/15/96		B		Boston			S
	Osaka Sci	6/1/97	11/30/97	A		Dallas SP	6/15/96		A
	Paris Geo					Orlando OSC	11/1/97	3/13/98	B
	Poitiers Imax	2/7/97	2/98	A		Shima	1/96	12/97	
SC	Regina	12/26/96	1/1/98	A	VLBP WATE Whales	Katoomba	6/1/97		A
	Santa Clara	3/97	11/97	A		Baltimore	5/23/97	11/6/97	A
	Seoul	11/8/97	5/7/98	A		Cape Town	7/17/97		A
	Speyer Imax	12/19/96	11/14/97	B		Cincinnati	10/18/97	2/13/98	A
	Sydney	9/26/96		B		Fort Worth	6/30/97	12/97	A
						Hong Kong	5/6/97	11/13/97	B

Film	Theater	Open	Close	Status	Theater	Film	Open	Close	Status	
WOC	Honolulu DCI	1/15/97		B	Brossard	GAW	4/30/97	1/3/98	A	
	Houston MNS	11/26/97	5/1/98	A		MOF		5/98	B	
	Katoomba	1/1/97	12/18/97	B		OLL	1/1/93	12/31/98	A	
	Los Angeles	6/20/97	1/31/98	B		IN	11/97		A	
	Lucerne	7/1/97	1/98	A		MTM	9/97		B	
	Nagoya OT	4/1/97	3/31/98	A	Brussels	WOC	9/16/97	4/98	A	
	New York NH	10/11/97	4/11/98	A		SE	3/13/97		A	
	Omaha	3/1/97	3/98	A	Calgary EC	TR	10/8/97	2/98	A	
	Pittsburgh	6/13/97	12/11/97	A		CV	11/97	3/98		
	Saint Paul	10/97	3/98	A	Cape Town	SSpdwy	7/1/97	11/4/97		
	Seattle Omni	7/97		B		Africa	7/14/95		B	
	Seoul	7/5/97	11/97	A		GC	4/14/97		B	
	Speyer Imax	6/27/97		A		ROF	11/7/96		B	
	Taipei MCRC	7/1/97		A		SSpdwy	11/97	2/98	A	
	Vienna	7/1/97	1/8/98	B	Chattanooga	Whales	7/17/97		A	
	Wash NASM	2/21/97	2/28/98	E		FMHG	4/97	12/97	A	
	Brossard	9/16/97	4/98	A		ITD	4/97	12/97	B	
	Chiba City	8/97	12/97	A	Chiba City	WOC	8/97	12/97	A	
	Madrid	5/97	5/98	A		TR	10/97	3/98	A	
	Paris Geo				Chicago MSI	Alaska	5/17/97	11/17/97	A	
	Poitiers Imax 3D	2/7/97	2/98	A		Alaska	10/18/97	11/14/97	B	
Yell	Sinsheim	3/1/97	11/3/97	B	Cleveland	Whales	10/18/97	2/13/98	A	
	Munich	3/30/97		B		Africa	11/22/97		B	
ZC	Yellowstone	10/16/97	4/30/98	A		Africa	5/16/97	11/21/97	A	
	Zion	11/1/97	3/31/98	A		LS	11/21/97		A	
November 1997 By Theater					Cocoa	MOTM	2/97	1/98		
						Speed	12/96	2/98	B	
						Coomera	CV	1/28/97	2/98	A
							MTM	6/97	12/97	
						Corsicana	SSpdwy	9/1/97	2/1/98	
	Alamogordo					Dallas SP	MTM	9/25/97	9/98	A
						SE	3/7/97	11/97	B	
						TTL	6/15/96		A	
						Dayton	MOF	5/17/97	11/1/97	A
							MTM	11/1/97		A
						Denver	Antarc	6/13/97	3/12/98	E
							MOF	10/3/97	3/12/98	A
						Dollywood	Heart	4/10/94		A
							Duluth	Alaska	10/23/97	11/6/97
	Atlanta FMNH					MOF	11/7/97		A	
						Edmonton	Beavers	10/97		
							CV	10/97		
							SSpdwy	6/23/97	8/31/98	
							TRF	10/6/97		
					Fort Worth		SSpdwy	5/16/97	11/6/97	A
	Baltimore					Whales	6/30/97	12/97	A	
					Galveston	FMHG	5/97	11/97	B	
					LS	5/97				
					Grand Canyon	GC	1/1/84		A	
						Gurnee	Closed	10/97	3/98	
				Hampton		Beavers	2/21/97	12/31/97	A	
				CV		10/1/96	1/98	A		
				MOF		10/97		A		
Barcelona					Hastings	SC	7/97	1/98	B	
						Africa	11/24/97	6/8/98	A	
						Seasons	9/30/97	12/8/97	B	
						TF	10/7/97			
						TRF	10/14/97			
	Boston					Hong Kong	TRF	9/30/97	12/8/97	A
							CV	9/16/97	2/8/98	A
							Whales	5/6/97	11/13/97	B
							Honolulu DCI	HH	12/2/91	
					ROF		1/18/94		B	
Bradford Branson					Houston MNS	Whales	1/15/97		B	
						Alaska	4/12/97		A	
						MOF	9/26/97	3/20/98	A	
						SSpdwy	8/8/97	1/2/98	B	
						Whales	11/26/97	5/1/98	A	
					Houston SCH	MTM	7/4/97	12/97	A	
						Hull	LS	10/4/97	1/4/98	B
						MTM		1/4/98	A	
					Hutchinson	DIA			S	
				DIS				S		

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
	LS			S	Paris Def	Alaska	10/15/97	12/31/97	B
	MTM	5/23/97	11/13/97	A		ATSOT	6/24/97	12/31/97	B
	MTM	11/14/97	3/11/98	A		MTM	10/15/97	3/31/98	A
	RSATM	11/14/96	1/3/98	E	Paris Geo	IA	11/5/96		
	TF	3/15/97	11/13/97	B		SE			
Irvine	SSpdwy	9/24/97	12/31/97			SSpdwy	11/97	4/30/98	
Katoomba	SSpdwy	7/1/97	7/1/98	B		WOC			
	WATE	6/1/97		A	Pensacola	MOF	11/8/96		A
	Whales	1/1/97	12/18/97	B		TF	11/6/97	3/22/98	B
Kitakyushu	DIS	4/97	3/98		Philadelphia	Alaska	6/13/97	1/29/98	A
KSC 1	DIA	7/21/95	12/31/99	A		TR	10/97		B
	MTM	5/21/97		A	Phoenix	CV	4/5/97	11/14/97	A
KSC 2	L5	10/12/96		A		GAW	11/15/97	5/15/98	A
Laie	LS	5/95	5/98	B		TBAA	10/4/97		B
	PO	1/96		B	Pittsburgh	Whales	6/13/97	12/11/97	A
Las Vegas CP	TR	7/97	12/97	A	Poitiers Imax	SE	2/7/97	2/98	A
Las Vegas Lux	IN	11/26/97	1/2/98	A	Poitiers Imax 3D	WOC	2/7/97	2/98	A
	ITD	6/27/97	3/14/98	A	Poitiers MC	FITS	2/1/97	2/98	A
	L5	12/20/96	11/25/97	E	Poitiers Omni	CV	2/7/97	2/98	
	SE	12/20/96		B	Poitiers Solido	EOTS	6/97	11/97	
	SSpdwy	6/27/97	11/25/97	B		ITD	2/7/97	2/98	A
Leon	LS	1/14/97	1/14/98	A	Portland	MOF	5/30/97		E
	TF	8/29/97	8/29/98	A		TR	10/97	4/98	A
Little Rock	RSATM	12/96		E	Quebec	ATSOT	10/97		
London ON	SI	9/97	12/97	A	Regina	L5	4/12/97		B
	T40	9/97	12/97	B		MTM	5/23/97	4/98	A
Los Angeles	Alaska	11/1/97	1/31/98	B		SE	12/26/96	1/1/98	A
	Amazon	9/12/97	1/31/98	A		SSpdwy	6/15/97	6/15/98	A
	SE	10/18/96	1/31/98	B	Richmond	DIS	9/1/97	12/5/97	B
	Whales	6/20/97	1/31/98	B		MOF	7/25/97	12/5/97	A
Louisville	Alaska	9/6/97	1/14/98	A	Rotterdam	ROF	2/97	12/97	
	SSpdwy	9/6/97	1/14/98	B		SSpdwy	6/23/97	12/22/97	
Lucerne	Africa	10/15/96	12/97	B	Saint Louis Arch	GAW	3/3/97	3/2/98	A
	DIA	7/97	6/98		Saint Paul	Whales	10/97	3/98	A
	Whales	7/1/97	1/98	A	San Diego	Alaska	10/17/97	6/98	
Madrid	Africa	9/14/97	8/31/98		San Simeon	EC			A
	ITD	7/97	6/98	A	Santa Clara	SE	3/97	11/97	A
	SFTGS	7/97	6/98	C	Scottsdale	Mexico	10/2/97	3/98	B
	TF	7/97	6/98	C		MTM	10/2/97	3/98	A
	WOC	5/97	5/98	A	Seattle Omni	EMSH			A
Memphis	SFTGS	10/18/97	2/6/98	A		Whales	7/97		B
	T40	10/18/97	2/6/98	B	Seattle PSC	SSpdwy	5/6/97	12/1/97	
Mexico City	Africa	10/5/97	5/31/98		Seoul	SE	11/8/97	5/7/98	A
	SSpdwy	9/1/97	4/30/98			Whales	7/5/97	11/97	A
Milwaukee	Africa	10/25/97	6/5/98		Shakopee	Closed	10/97	3/98	
Minnesota Zoo	ATSOT	7/26/97	2/28/98	B	Shima	VLBP	1/96	12/97	
	IN	11/26/97	1/11/98	A	Singapore SC	L5	10/1/97	3/31/98	A
	ITD	4/5/97	5/31/98	A		TR	11/97	5/98	A
Monterrey	FP	8/1/97	1/98	B	Sinsheim	ATSOT	9/12/97	8/31/98	A
	HH	8/6/97	2/5/98	A		ITD	4/28/96		B
Montreal	FMHG	9/12/97	4/8/98	B		L5	10/20/96		B
	TR	9/12/97	4/8/98	A		LB	11/3/97		B
Munich	Alaska	5/22/97		E		WOC	3/1/97	11/3/97	B
	SE	8/15/96		B	Speyer Imax	Amazon	11/14/97		
	SI	6/20/96		B		BP	5/19/95		B
	Yell	3/30/97		B		GC	5/19/95		B
Myrtle Beach	SSpdwy	5/24/97	11/30/97			LS	1/17/96	11/14/97	A
Nagano	SSymph	10/96	12/97			SE	12/19/96	11/14/97	B
Nagoya OT	Whales	4/1/97	3/31/98	A		SSpdwy	11/14/97		A
New Orleans	FMHG	7/97	11/97			Whales	6/27/97		A
New York NH	CV	6/1/97		B	Spokane	MOF	3/97	12/97	A
	SI	7/1/97	12/31/97	A	Stockholm	Amazon	11/21/97	3/5/98	B
	Whales	10/11/97	4/11/98	A		CV	11/16/96		B
Niagara	Niagara	1/96	12/98	A		GC	3/29/96		B
Norfolk	LS	6/1/94		A		LS	9/8/95		B
Norwalk	GC	6/16/97	11/22/97	A		MOF	4/11/97		B
Omaha	Whales	3/1/97	3/98	A		TR	10/10/97	11/20/97	E
Ontario Edw	ATSOT	3/97	3/98	A	Sydney	Africa	3/15/97	11/30/97	A
	ITD	2/97	1/98			Antarc	9/26/96		B
Ontario Mills	Alaska	10/3/97	2/5/98			ATSOT	10/97		
Orlando OSC	Africa	11/1/97	3/13/98	A		LS	9/26/96		A
	TTL	11/1/97	3/13/98	B		SE	9/26/96		B
Osaka Sci	SE	6/1/97	11/30/97	A		TR	7/97	7/98	A

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Syracuse	Beavers	9/6/97	1/6/98		West Perth	SSpdwy	9/1/97	11/30/97	
Taipei MCRC	ITD	1/97	12/97		Winnipeg	Alaska	7/97	11/97	
	Whales	7/1/97		A		SSpdwy	7/1/97	11/1/97	
Taipei Obs	CV	3/97	12/97			TR	11/97	3/98	
Tamarokuto	SSpdwy	9/6/97			Yellowstone	Yell	10/16/97	4/30/98	A
Tampa	Africa	6/20/97	12/18/97		Yokohama	SE	4/1/97	3/31/98	A
Tianjin	MOTM	5/97	4/98		Zion	Alaska	11/10/97	3/31/98	B
Tokyo ACM	L5	10/1/97	3/31/98	B		GAW	11/1/97	11/20/97	B
Tokyo Sony	TR	11/97				ZC	11/1/97	3/31/98	A
Toronto OSC	Alaska	5/31/97	11/30/97	A					
	SE	5/31/97		B					
Townsville	SSpdwy	10/1/97	9/30/98						
Vancouver SW	CV	9/15/97	11/6/97	B					
	SSpdwy	4/18/97	11/6/97	A					
Vantaa	TRF	1/9/97	8/30/98	A					
Vienna	Alaska	9/26/97	1/7/98	A					
	MG	6/24/97	1/8/98	B					
	ROF	4/4/97	1/8/98	B					
	Whales	7/1/97	1/8/98	B					
Vila Franca	CV	3/1/97	3/1/98	A					
	FP	5/10/97	5/10/98	A					
	SE	2/1/97	2/1/98	A					
Virginia Beach	FMHG	6/97	12/97						
Warner Robins	Flyers	7/92		A					
	TF	7/92		A					
Wash NASM	CV	8/8/96		A					
	MTM	5/21/97		B					
	SE	10/31/97	4/30/98	E					
	TF	7/1/76		A					
	Whales	2/21/97	2/28/98	E					

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist	Film	Title	Year	Fmt	Dist
Africa	Africa: the Serengeti	1994		HMNS	Seasons	Seasons	1987		SMM
Alaska	Alaska	1997		HMNS	SFTGS	Search for the Great Sharks, The	1992		GFC
Amazon	Amazon	1997		MFF	SI	Survival Island	1995		IMAX
Antarc	Antarctica	1991		MSI	Speed	Speed	1984		MFF
ATSOT	Across the Sea of Time	1995	3D	SPC	SSpdwy	Super Speedway	1997		SLC
Beavers	Beavers	1988		SLC	SSymph	Shinsyu Symphony	1995		DT
BP	Blue Planet	1990		IMAX	T40	Titanica (short)	1992		IMAX
CV	Cosmic Voyage	1996		IMAX	TBAA	To Be An Astronaut	1992	870	DCI
DIA	Dream is Alive, The	1985		IMAX	TF	To Fly!	1976		MFF
DIS	Destiny in Space	1993		IMAX	TR	Thrill Ride: The Science of Fun	1997		SPC
EC	Enchanted Castle	1996	870	DCI	TRF	Tropical Rain Forest	1992		SMM
EMSH	Eruption of Mount St. Helens, The	1980		GFC	TTL	To The Limit	1989		MFF
EOTS	Echoes of the Sun	1990	SOL	IMAX	VLBP	Viva La Blanca Paloma	1994		DT
FITS	Flowers in the Sky	1990	MC	IMAX	WATE	Wild Australia: The Edge	1997		BSF
Flyers	Flyers	1982		MFF	Whales	Whales	1997		DCI
FMHG	Four Million Houseguests	1997	3D	IMAX	WOC	Wings of Courage	1994	3D	SPC
FP	Flower Planet	1994		DCI	Yell	Yellowstone	1994		DCI
GAW	Great American West	1995		JQH	ZC	Zion Canyon	1994		WCPI
GC	Grand Canyon: The Hidden Secrets	1985		DCI					
Heart	Heart song	1994	870	DW					
HH	Hidden Hawaii	1992		DCI					
IA	Island Adventure	1996		IA					
IN	IMAX Nutcracker, The	1997	3D	IMAX					
ITD	Into the Deep	1994	3D	IMAX					
L5	L5: The First City in Space	1996	3D	IMAX					
LB	Last Buffalo	1990	3D	IMAX					
LS	Living Sea	1994		MFF					
Mexico	Mexico	1996		SFI					
MG	Mountain Gorilla	1992		IMAX					
MOF	Magic of Flight	1997		MFF					
MOTM	Mystery of the Maya	1995		NFBC					
MTM	Mission to Mir	1997		IMAX					
Niagara	Niagara, Miracles, Myth, and Magic	1987		DCI					
OLL	Ozarks: Legacy and Legend	1993		IMAX					
PO	Polynesian Odyssey	1991		PCC					
ROF	Ring of Fire	1991		SMM					
RSATM	Rolling Stones: At the Max	1991		IMAX					
SC	Storm Chasers	1995		MFF					
SE	Special Effects	1996		IMAX					

November Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
22	SSpdwy	7	TRF	3	SC	1	EMSH	1	SSymph
20	Whales	6	L5	3	SI	1	EOTS	1	TBAA
18	SE	6	WOC	2	Antarc	1	FITS	1	VLBP
15	Alaska	5	Beavers	2	BP	1	Flyers	1	WATE
14	Africa	5	FMHG	2	FP	1	Heart	1	ZC
14	CV	5	GAW	2	HH	1	IA		
14	MTM	5	GC	2	MOTM	1	LB		
12	MOF	5	ROF	2	Niagara	1	Mexico		
11	LS	4	TTL	2	RSATM	1	MG		
11	TR	3	Amazon	2	SFTGS	1	OLL		
8	ITD	3	DIA	2	T40	1	PO		
7	ATSOT	3	DIS	2	Yell	1	Seasons		
7	TF	3	IN	1	EC	1	Speed		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

Blackstone Films, Inc. **(BFI)**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

Cape Verde Explorations, Ltd.
6825 Cottingham Lane
Centreville, VA 22020 USA
Tel: 703-830-2986
Fax: 703-830-5033

Cinema Products Corporation
3211 South LaCienega Boulevard
Los Angeles, CA 90016 USA
Tel: 310-836-7991
Fax: 310-836-9512

Cinesite
1017 North Las Palmas Avenue
Suite 300
Hollywood, CA 90038 USA
Tel: 213-468-4400
Fax: 213-468-4404

Consolidated Film Industries
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 213-960-7508
Fax: 213-962-8746

David Keighley Productions
Ltd. /70mm Inc.
8649 Hayden Place
Culver City, CA 90232 USA
Tel: 310-204-0632
Fax: 310-204-3765

Dentsu Tec, Inc. **(DT)**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: 81-3-5551-9381
Fax: 81-3-5551-9356

Denver Museum of Natural History
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-370-6357
Fax: 303-331-6492

Destination Cinema, Inc. **(DCI)**
4155 Harrison Boulevard
Suite 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703

Discovery Channel Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999 USA
Tel: 301-986-1999
Fax: 301-986-4824

Eastman Kodak Company
6700 Santa Monica Boulevard
Hollywood, CA 90038-1203 USA
Tel: 213-464-6131
Fax: 213-464-5886

Educational Marketing Concepts
435 Devon Park Drive
Suite 702
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

Fernbank Science Center
156 Heaton Park Drive, NE
Atlanta, GA 30307-1398 USA
Tel: 404-378-4311
Fax: 404-370-1336

Graphic Films Corporation **(GFC)**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 213-851-4100
Fax: 213-851-4103

Home Depot
2455 Paces Ferry Road
Atlanta, GA 30339-4024 USA
Tel: 770-433-8211

Houston Museum of Natural
Science **(HMNS)**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4629
Fax: 713-639-4761

Imagica USA
5320 McConnell Avenue
Los Angeles, CA 90066 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **(IMAX)**
2525 Speakman Drive
Sheridan Science and Technology
Park
Mississauga, ON L5K 1B1
CANADA
Tel: 905-403-6500
Fax: 905-403-6450

International Space Theater
Consortium
R.H. Fleet Space Theater and
Science Center
P.O. Box 33303
San Diego, CA 92163-3303 USA
Tel: 619-238-1233
Fax: 619-231-8971

Iwerks Entertainment
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847

JQH Film Entertainment, Inc.
(JQH)
515 Post Oak Boulevard

Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

MacGillivray Freeman Films, Inc.
(MFF)
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 714-494-1055
Fax: 714-494-2079

Mills Corporation
1300 Wilson Boulevard
Suite 400
Arlington, VA 22209 USA
Tel: 703-526-5000

Museum of Science and Industry
(MSI)
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678

National Film Board of Canada
(NFBC)
P.O. Box 6100
Station A
Montreal, PQ H3C 3H5 CANADA
Tel: 514-283-8953
Fax: 514-496-2573

National Geographic Television
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-775-6147
Fax: 202-775-6590

New Wave International
15060 Ventura Boulevard
Suite 400
Sherman Oaks, CA 91403-2402
USA
Tel: 818-501-7643
Fax: 818-501-6558

Nova Large Format Films
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-492-2777

Panasonic IMAX Theatre
Southern Promenade
Darling Harbour, Locked Bag 25
Pyrmont, NSW 2000
AUSTRALIA
Tel: 61-2-9281-3300
Fax: 61-2-9281-3833

Regal Cinemas, Inc.
7132 Commercial Park Drive
Knoxville, TN 67918 USA
Tel: 423-922-1123
Fax: 423-922-3188

RPG Productions, Inc.
400 South Victory Boulevard
Suite 301
Burbank, CA 91502 USA
Tel: 818-848-0240
Fax: 818-848-2846

Science Museum of Minnesota
(SMM)
30 East 10th Street
St. Paul, MN 55101 USA
Tel: 612-221-4504
Fax: 612-221-9433

Sol Films, Inc. **(SFI)**
211 East 53rd Street
Suite 14G
New York, NY 10022 USA
Tel: 212-371-3290
Fax: 212-371-3291

Sonics Associates, Inc.
2111 Parkway Office Circle
Birmingham, AL 35244 USA
Tel: 205-733-0500
Fax: 205-733-0569

Sony Pictures Classics, Large
Format **(SPC)**
550 Madison Avenue
8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Stephen Low Company **(SLC)**
795 Carson, Suite 6
Dorval, PQ H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

World Cinemax Productions, Inc.
(WCPI)
130 North Butte Street
Suite A
Willows, CA 95988 USA
Phone: 916-934-8827
Fax: 916-934-3061

SHORTS

ISTC Directory Deadlines

The **International Space Theater Consortium** has announced advertising and listing deadlines for the 1998/99 membership *Directory*, which is scheduled to appear in May 1998.

To be listed an organization or business must be an ISTC member. Regular members will receive a free space in the directory's theater photo section. All members - regular, developing, and associate - will receive free listings in the membership section, with contact names, addresses, phone and fax numbers, and e-mail and Web site addresses. Each member organization will also receive one free copy of the *Directory*.

Listing information must be received at the offices of *The Big Frame* by Jan. 10, 1998, and to be eligible for a member listing, ISTC dues must be paid by Feb. 2.

Advertising in the directory is open to members and non-members, with special options and pricing available to members.

For listing information contact **Debra Adams**, (612) 221-4504. For membership information call **Carmen Schweiger** at (619) 515-0619. For advertising information call or fax **Anne Toal** at (612) 690-9518.

Call for Submissions: LAIFF

The 4th Annual **Los Angeles Independent Film Festival** (LAIFF '98), a program of the L.A. Film Collaborative and presented in association with the Sundance Channel, will be held April 16 - 20, 1998. The festival showcases the best in independent film from around the U.S.

Full-length feature films, shorts, and documentaries completed after Jan. 1, 1996, are eligible, including LF films, and may be submitted on VHS. However, since no LF theaters are serving as screening venues, a 16mm or 35 mm print must be available for exhibition. The submission period runs from Oct. 16, 1997, to Jan. 16, 1998.

For further information or a submission application, call (213) 960-9460 or visit the LAIFF Web site at www.laiff.com

NWI and Iwerks Get Beaned

Iwerks' TurboRide and **New Wave International's** *Volcano Mine Ride* play bit parts in the new comedy *Bean*. The oddball Brit, played by Rowan Atkinson, visits a California amusement park, and cribbing a bit from his television show (in which he fell asleep on a rollercoaster), finds the motion simulator a little too dull for his tastes. So he diddles with the electronic controls and rides it again.

We have not checked with Iwerks, but we feel certain that they would deny that it is possible for their motion bases to throw riders headlong into the screen.

Sydney Switches to 3D

The **Panasonic IMAX Theater**, Darling Harbour, Sydney, Australia, shut down for two weeks at the end of October so its IMAX projector could be replaced with an IMAX E3D unit (E designating electronic PSE glasses). The new system was unveiled to the public on November 6 with **ATSOT** (a.k.a *New York 3D*), which thereby won the distinction of being the first LF 3D film to be shown Down Under.

LF Films in Peachtree Filmfest

Atlanta's Peachtree Filmfest, running from Oct. 29 to Nov. 14, included screenings of **L5** and **SE** at **Fernbank Science Center** along with a number of other non-LF international films at other venues throughout the city. Highlighting the festival was the appearance of Helena Bonham-Carter, star of *The Wings of the Dove*, which kicked off the festival.

Wired Generates Reactor Buzz

The October issue of *Wired* magazine, the hip journal of hi-tech, raved about **Iwerks' Reactor**, the portable motion simulation system, calling the systems "the best rides you'll find outside a theme park."

The writer, Dan Howland, tried *Dino Island* and although he found some of the dinosaurs "just too darn cute," he concluded that "*Dino Island* kicks *Jurassic Park-The Ride's* scaly butt," a reference to

Universal Studios' theme park ride.

(www.wired.com/news/culture/story/7547.html)

LF Bible Panned

Wide Screen Movies: A History and Filmography of Wide Gauge Filmmaking, the 1988 book by Robert E. Carr and R.M. Hayes considered an indispensable reference by many in the LF world, is apparently not universally well regarded. On the book's page at the online bookstore Amazon.com, a reader says:

"The most error riddled misinformation compilation ever. When facts are unknown to the authors, they show no reluctance to invent history based on totally illogical trains of thought. The illustrations are good. For your own safety, don't quote this book to anyone who knows anything about film technology." (www.amazon.com, and search on the book's title.)

So That's Why You're Over Budget

In an item on the **Denver Museum of Natural History's** IMAX Theater, the *denver.sidewalk* Web site explained that the reason more films are not made in IMAX is that "it costs about \$100,000 per minute for film stock alone."

(www.denver.sidewalk.com/link/12648)

More Media Confusion

In reporting the development of an LF theater in Estes Park, Colorado (see *The Biz*, p.4), the *Denver Post* managed to mix up several film formats and theater developers. The story spoke of "IMAX" putting in the theater that **Destination Cinema** is in fact developing, and referred to IMAX's "two other theaters near national parks, one in . . . Zion National Park, and one near . . . Yellowstone."

Of course, DCI, not **Imax Corp.**, built those theaters, and the Zion theater is an Iwerks 15/70, not an IMAX. Nevertheless, the town manager of Springdale, Utah, near Zion, was also quoted commenting on the town's "IMAX" theater.

(See **SHORTS** on page 9)
